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supplement

Pooh Bear in Autoworld

by Carl Wilson

Michael Moore is a very large man. He looks like a grizzly bear.

But he didn't look intimidating Sunday afternoon, shuffling about in front of a packed house at the 18th International Festival of New Cinema and Video, introducing his film and re-enacting his first junior-high French lesson. Meanwhile, that film, *Roger and Me*, was drawing very large offers at the New York Independent Film Market.

So large were these offers that the *Village Voice* was moved to call *Roger and Me* "the film that has made 'documentary' and 'runaway success' no longer a contradiction in terms."

Moore had never made a film before. A year ago, he said, he "would have sold it for lunch. Now it will go for slightly more."

Now, his leverage is such that he was able to negotiate unusual contract provisions like the reservation of a percentage of the tickets for the unemployed, and of a part of the profits to buy new homes for the people *Roger and Me* shows being evicted.

Acclaim on this scale is quite odd for a movie in today's million-dollar market that denounces free enterprise, the class system, big labour and Bob Eubanks, the host of the *Newlywed Game*. Odder still, the acclaim is more than deserved.

Moore was once the editor-in-chief of *Mother Jones*. In 1987, the management of that premier muckraking journal decided it would be safer and more profitable to shift emphases. Moore liked covers that featured autoworkers, like a friend from

his home town, Flint, Michigan. The publisher liked covers with pictures of Susan Sarandon and profiles of herbal teas. It was not long before Moore found himself lying in bed, back in Flint, unemployed.

By a curious coincidence, he was not alone in jobless limbo. While Moore was returning from California to Michigan, the head office of General Motors, and its president Roger Smith, were announcing that they would be gradually shutting down their operations in Flint.

In some places, this would be a minor blow, a misfortune the town would have to suffer. Flint, however, was the birthplace of General Motors. After a sit-down strike in 1937, it also became the birthplace of the United Auto Workers. Without GM, Flint would be a ghost-town. Over thirty thousand jobs would disappear.

Moore saw his friends and family losing their jobs, and decided to try to save them by giving himself a new job—as a filmmaker. He set out on the quest to convince Roger Smith to come to Flint and spend a day with Moore and his rag-tag film crew, visiting the people his decisions would affect.

A year and a half later, the film had become something quite different: the record of Moore's own failure to get past the first floor of GM headquarters, or past the desk clerk at the athletics club, or to the right awards banquet, dinner party or yacht club meeting, trying to find Roger. He poses as a TV journalist from Toledo, a GM stockholder and an innocent bystander, all to no avail.

Alongside, a sequence of talking heads



Roger Smith and . . . Roger Smith.

and desolated streets testifies in the loudest voice possible to the tragedies of the American class system, the myth of corporate responsibility, and the failure of U.S.-style democracy.

Overtop of all this is Moore's semi-sarcastic, drawled narrative, a Mark Twain down-home commentary on the absurdities of the situation. And intercut with it are kitschy clips from 'fifties TV and corporate propaganda, which leaven the malice a bit.

In *Roger and Me*, ridiculous statements from company representatives, city officials and Miss Michigan (soon to be Miss America 1988) rattle forth from the soundtrack unceasingly, delivered casually against an intellectual background reminiscent of German Expressionist cinema—illogical, twisted, all assumptions askew. Meanwhile, the physical background and scenery are as familiar as could be.

The effect could have been chilling, but Moore's pudgy presence centres the

film and lets us experience this trauma with Winnie the Pooh as our guide, helping us laugh at the dichotomies and grin supportively for the victims. This does not soften the film's portrait of a world turned upside-down by the ignorance and greed of the privileged. It gives the viewer the empathy and courage to fight.

And more than a little courage is necessary. The desperation of the city and the blindness of the corporation are continually contrasted with the rack and ruin poverty makes of the workers' lives.

We see Fred, the sheriff's deputy, evicting 24 families on Christmas Eve. We see the Taco Bell manager explaining that the laid-off autoworkers who'd tried jobs there found it "too stressful." And we see the mayor suggesting that "the new lint-roller factory" could solve all the city's troubles.

We also see the city turn to tourism as a last-ditch effort, culminating in its \$100 million theme-park "Autoworld," which

continued on page 10

Polygram concedes to campus boycotts

by Andy Riga

MONTREAL (CUP)—Seven weeks after 25 Canadian campus radio stations announced a boycott of Polygram records, the industry giant has decided to eliminate controversial service fees for some stations.

However, it has yet to concede defeat, at least on the rhetorical level.

Members of the National Community Radio Association began the boycott Sept. 1 after the company imposed a \$100 per year fee for supplying promotional records and press releases.

Since last week, Polygram has been contacting individual

campus and community stations and offering to send albums and promotional material for free, Polygram official David Freeman said. He said only stations that "merit" free service are being contacted.

Chris Migone, a boycott organizer and music director at McGill University's CKUT, said the NCRA will probably lift the boycott within two weeks. But he said the group is still concerned that not all member stations will be serviced for free.

"We're still trying to get a clear answer about which stations they're talking about. We want to make sure all NCRA member stations will be getting free servicing."

Migone said he is pleased Polygram appears to be changing its stance. "The boycott worked. It's been a bit of a hassle, but it was our last recourse. A lot of energy was spent organizing the boycott that could have been used promoting the artists."

WEA, another major record label, started charging campus stations last year, but backed down after pressure from the NCRA.

Freeman said Polygram is only offering its "alternative repertoire"—including artists such as *The Pixies*, *Michelle Shocked* and *Siouxie and the Banshees* for free. And only stations that are

"responsible" and "merit" free service will get it, he said.

Polygram decided to contact stations individually because the company was being "misrepresented" by the NCRA, Freeman said. He said Polygram would have waived the fees if stations had contacted the company to explain they couldn't afford them.

"This whole thing has been blown way out of proportion," he said. "Once we realized exactly what was being passed on to NCRA members, we decided to contact individual stations one on one. We have approached 15 or 20 stations so far, and the majority have been

very positive."

He said he doesn't know whether campus station airplay has any effect on sales. "It's a very small area to quantify. But the bottom line is for us to expose our repertoire. There is no reason to ignore stations if they are going to meet our objectives."

Migone brushed aside Polygram's complaints about the NCRA, saying the group called the boycott only after months of trying to negotiate with the company.

"What they're saying now is pretty funny. I think they're just upset we got our act together."

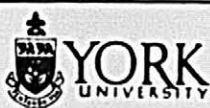
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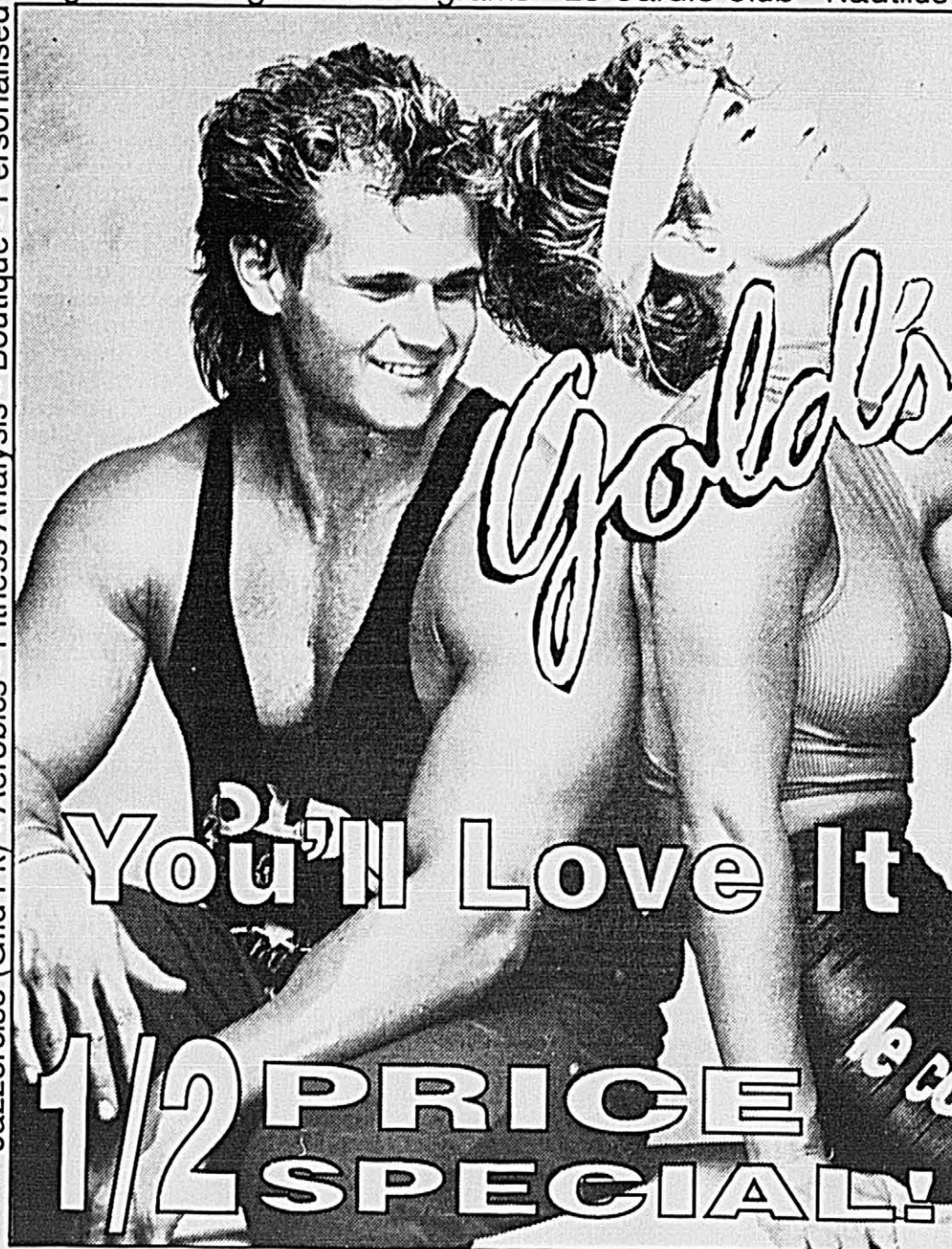
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Crash course in the future

by Rob Clarke

The backstage atmosphere was highly charged before Tuesday night's opening performance of McGill University Drama's ambitious production of *On the Verge* by Eric Overmyer.

The lights went down on the ready actors and in their place appeared three women clad in Victorian dress, about to begin a strange and interesting voyage. In the ensuing performance, as they brave their way through the perils of tropical jungles, Tibetan ice fields and precarious gorges, their language begins to change. Strange words leap from their tongues, revealing mysterious and perplexing truths.

As these occurrences increase—combined with an onslaught of 'fallout from the future' like egg beaters, Double-Bubble and Velveeta—the explorers themselves absorb the future.

As this crash-course in the future develops so do their very different ways of dealing with it. The travellers soon discover they have time-warped from *Terra Incognita*, 1888 to Mid-west America, 1955. Overmyer's mastery of language, fused with his refreshingly simple sense of humour, creates an amusing and imaginative portrayal of how we deal with the future.

The youngest of the three women, Alex, played convincingly by Stephanie McNamara, embodies youth, innocence and idealism as she enthusiastically embraces the future.

Fanny, the conservative and sensible mother-type figure, denies the future. She deludes herself with ideas of returning home or finding relics of her past. Although she recognizes the inevitability of change, she "doesn't have to like it." Jeany Park, the actor who brought Fanny to life on stage, shares this impression of Fanny as "an observer of propriety, a bit kooky or bizarre but clinging to an underlying tenet of stability."

Mary (Nicole Zylstra), the oldest of the three, represents maturity, intellect and the insatiable yearning for knowledge. She doesn't embrace the future with youthful zeal but with a more contemplative, observing passion. While Alex attempts to "osmose" the meanings of "future fanmail" by actually touching the articles to her head, contrarily Mary scrutinizes and studies them. It is this love of knowledge, this want to absorb all, that inevitably fuels her continuing trek into the unknown.

The easy familiarity demonstrated by the cast before curtain was unfortunately lost in the first three or four scenes. The performers were estranged

and somewhat over-precise in their timing, producing an almost mechanical effect. A play requiring this degree of complex and rapid moving language entails precise timing, thus making it a difficult work to produce. This combined with those invariable nasties like first night jitters and the absence of a preview night seem to explain, for the most part, the nervous struggle in the first few scenes.

As the characters relaxed, whatever tension remained was swept away by Steve Griffith's hilarious and convincing performance as Alfonse, the schizophrenic cannibal. This was the first of eight characters played by Griffith and perhaps the most difficult aspect of production. The timing and coordination required to undergo complete costume and character changes with as little as 40 seconds is truly challenging. Yet, Griffith and everyone backstage made it look like "child's cake".

As the distinctive personalities of the three women flourish, youth is associated with intuition, maturity with contemplation, and the struggling middle ground with security. All these come together in the scene "Starry Deep", where the dreams and aspirations slowly developed throughout the play materialize and the simultaneous unity and separation of the three is at once illuminated and understood.

Unfortunately "Manna From Heaven", a scene intended to be of Fanny's reconciliation with the impossibility of returning to the past, lacked depth and warmth. Mr. Coffee was not presented as the spiritual—though ironical—character he was meant to be. In explaining Grover's fate to Fanny he was essentially forcing her to confront her painful delusions. But Overmyer also intended this message to convey new hope and inspiration. Although Mr. Coffee possesses an understanding of the universal order, Griffith did not communicate the compassion implicit in this knowledge.

Actors forget lines and gestures—such are the occupational hazards of the profession—but it is truly tragic when a crucial motion, once forgotten, takes the entire scene's credibility with it. A physical space existed between Mr. Coffee and Fanny, a space that was necessary to the formality of their encounter. But the physical contact, the kiss of the hand, that touch when all his wisdom and understanding was to be transferred to her in a single moment, was lost and the scene with it—lost into a cold emptiness that was awkward and distant.

In the final scenes the pace quickened and the characters relaxed. An invigorating youth-



Overmyer's *On The Verge* presented by McGill Drama Program.

Photo by Karl Philip Duarte

fulness and fresh music permeated the theatre. As their destinies unfold and assume shape, we grow to understand Mary, Alex and Fanny. The dramatic changes in them are shared, and a deep satisfaction is evoked in witnessing their peaceful smiles and compassionate words.

After the performance, Stephanie McNamara remarked that, "Living is a collective ex-

perience and the art of acting is to present the audience with a gift—the understanding of the importance of the play in relation to them." It would seem that the decision is now ours, as is the future. Are we Fanny, Mary or Alex? Perhaps we are all three, all related, all part of the same, working with themselves and each other in that simultaneous expression of

unity and separation, demonstrated so well in the performance.

The message is there, a gift from a dedicated group of talented people and seems to make sense in Nicole's closing remarks, "Things will go on and we will go on. And it's not such a bad thing!"

There's more to poetry than Lenny Cohen

*The Other Language:
English Poetry of Montréal
The Muse Company, 1989*

by Deepa Nair

For Endre Farkas, a Montréal poet is someone who captures the spirit of the city. His new collection of English poetry, *The Other Language*, is a striking document of the music and excitement of the Montréal poetic tradition over the past fifty years.

The anthology was launched last Friday at Galerie Articule to almost a hundred enthusiastic recipients. Poetry aficionados and literati puzzled over enormous kinetic sculptures, swilled beer, and were treated to impromptu readings from the collection by Montreal poets Peter Van Toorn, Sharon Nelson, Steve Luxton, Richard Sommer and Anne McLean.

Farkas, himself a poet, quipped to his audience he intended "to prove that good writers have come out of Mon-

tréal before, during and after Leonard Cohen." Montréal poets, he said, work under distinct conditions—they are both indebted to the unique culture which surrounds them and yet isolated by language from both the francophone literary community and the anglophone literary scene outside of Québec.

The result is a literary scene with a fascinating history. The anthology begins with the McGill movement poets of the 1920s and 30s, such as F.R. Scott, A.J.M. Smith, and A.M. Klein, when Montréal was the cradle for Modernist poetry in Canada. It covers the social realism of Louis Dudek and Irving Layton, poets of the 1950s and 60s such as Cohen, and the Véhicule poets of the 1970s.

The presentation is as eclectic as it is historical. "The anthology goes from very traditional styles to the visually experimental, such as the early work of Stephen Morrissey. You get David Solway's sonnets, which are fairly classical, to the

jazzy sounds of Peter Van Toorn," said Farkas.

As the founder of the Muses publishing company, and having edited several anthologies of Montréal poetry, Farkas is strongly committed to the city's literary community. He told the *Daily*, "Montréal has always been an important literary centre for English Canada. I think the quality here is worth representing".

"The anthology gives a sense of the past, present and future. I wanted to see a sense of identity and place come out of it," he added.

Farkas' final message was one which transcends language barriers. "About the title, *The Other Language*," he ended his speech at the opening, Friday. "It's poetry".

"Although great poetry transcends, it starts from a sense of time and place. And a poet who is identified with a particular place both inherits and builds upon its particular poetic tradition" Endre Farkas, *The Other Language*.

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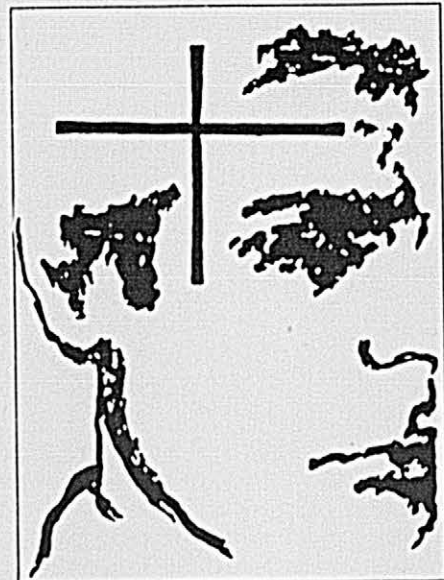
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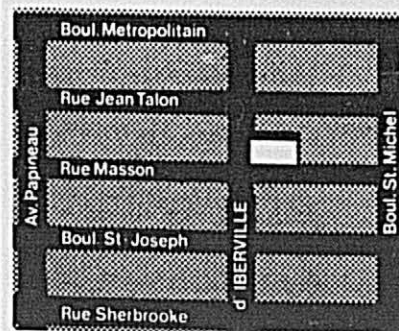
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A review of Charles Taylor's *Sources of the Self*

Ethics and identity in the modern world

*Sources of the Self:
The Making of Modern Identity*
Charles Taylor
Harvard University Press, 1989

by Joe Heath

Anyone who engages in serious moral debate with any regularity will readily acknowledge that most people are, if not outright confused, very unclear about the origin and nature of their moral judgements.

To this, philosophy has been little help. Students taking introductory moral philosophy classes usually wind up becoming skeptics. If they don't, it is usually in spite of rather than thanks to their studies.

McGill Professor Charles Taylor's most recent book, *Sources of the Self*, is best read in this light. He sees in modern moral theory a set of self-imposed limitations which prevent anyone from discussing the most important issues. Because some types of statements are labelled "undecidable," modern philosophy simply refuses to examine entire dimensions of our ethical life.

Taylor rather ambitiously sets out to tackle this problem on two fronts. First, he sets out a framework for investigation which circumvents the stock arguments generally used to limit the scope and claims of moral philosophy. Second, he examines the cultural origins of this self-inflicted "inarticulacy," and its impact on our moral life.

In the first section of the book, Taylor sets out a series of arguments aimed at contemporary moral philosophy. In effect, he simply groups together a set of viewpoints which have been scattered throughout the papers he's been publishing for the last few years. But despite their familiarity, *Sources* presents them with a coherence which makes them considerably more compelling.

Taylor's arguments in this realm are centered around a solid insight — that questions of morality are inextricably linked to questions of personal identity. In a very fundamental way, our self-understanding is tied to the evaluations we make of the social world.

To anyone not caught up in the intricacies of contemporary moral philosophy, this much will seem obvious. But within the field, Taylor is making a claim most philosophers will feel compelled to reject. This is because the fairly intuitive insight leads some of the most significant arguments in social science and moral philosophy into incoherence.

In the last century, a central feature of ethical theory has been doctrinaire allegiance to the idea of a "naturalistic fallacy". This argument stipulates a rationally unbridgeable gap between "is" and "ought" statements. Or, to put it in terms distressingly familiar to any student of the social sciences, "the fact/value dichotomy". Facts are facts, values are values, one can't derive one from the other.

Deconstructing this argument has become almost a generational project for philosophers of Taylor's vintage. To date, the vast bulk of their energies have

been directed against the concept of a "fact" as something distinct from human valuation (some of Taylor's best-known arguments are to this effect).

Although it hasn't yet percolated down to many fields of social science, this whole set of ideas about "facts" being the final court of appeal for human knowledge has now been refuted so thoroughly that it can no longer seriously be considered a live issue.

Sources is Taylor's first solid attempt to move beyond criticism to an affirmative program, in order to show the theoretical possibilities opened up once this barrier is overcome. And "personal identity" is the vehicle he chooses to do so with.

According to Taylor, how we understand ourselves and our relation to the natural and social world will shape our moral ideals. These attitudes can only be understood in a historical context.

The central portion of *Sources* is an attempt to trace the forces which have shaped the modern identity. At this point, comparisons to the work of Alisdair MacIntyre are inevitable. Both Taylor and MacIntyre are in the very broad neo-Aristotelian camp, seeking to endorse a plurality of goods grounded in various social movements or traditions of thought.

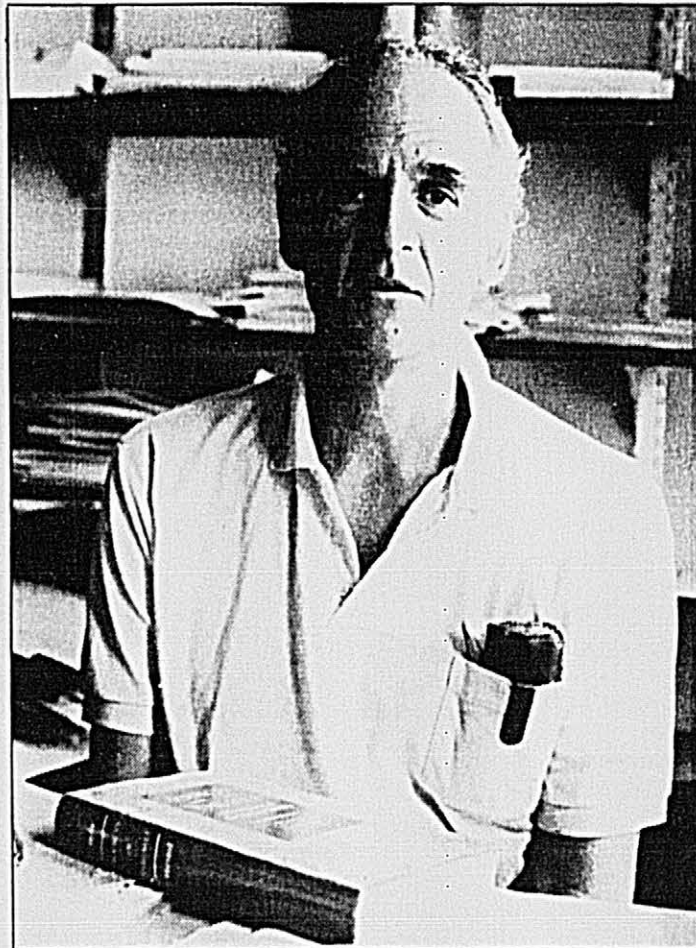
But while MacIntyre's genealogy of morals outlined in *Whose Justice? Which Rationality?* is, to put it very mildly, implausible, Taylor's reconstruction generally rings true. Both examine traditions of thought, but MacIntyre tries to locate their origin in individuals, with occasional assurances that he is accounting for the role of more general social forces. Taylor, in contrast, highlights the role of vast social movements, linked to the spirit of the era in question.

While MacIntyre discusses the Thomist, Aristotelian, Augustinian, or Humean tradition, Taylor looks at romanticism, naturalism or expressivism. Because of this, he highlights the sometimes unexpected coalescence of a wide range of ideas and currents of thought, rather than the self-conscious progress of philosophical cliques.

Taylor pursues the line of inquiry in an attempt to sketch the origins of norms he considers constitutive of the "modern" moral standpoint. These include a turn to inwardness and self-analysis concurrent with "disenchantment" and a rejection of teleological worldviews, an affirmation of ordinary life as a moral ideal, including emphasis on private space, family, marriage, etc.

His broad purpose is to show that each of these developments represent the affirmation of a specific set of goods, and that our moral identity is essentially an amalgam of them. This leads to two strong claims. He argues that strict adherents of a particular school of moral thought usually place themselves in a position of performative contradiction — they formally acknowledge a limited set of goods, yet continue to live by the full range.

But this goes both ways. Many dismiss offhand a particular brand of moral theory because it is so obviously limited



McGill Professor Charles Taylor Daily Photo by Heidi Hollinger

"Those who flaunt the most radical denials and repudiations of selective facets of the modern identity generally go on living by variants of what they deny."

— Aristotle, Kant and various utilitarians are typical victims of this. At the same time, all of them help to form our moral judgements. As long as this is unacknowledged, moral debate is a hopeless mess. (A perfect example of this, although not Taylor's, is in the abortion debate. Pro-choice advocates persistently attempt to deal with rights-based anti-abortion arguments on the latter's terms, while deploying basically incompatible utilitarian considerations.)

Having outlined what he considers to be the salient characteristics of modernity, Taylor then attempts to affirm certain tendencies which he considers progressive. The modern moral agent, he argues, has accepted a set of sweeping moral demands — so many that society may in fact be over-extending itself. To vastly improve the world, one hardly need enforce new moral claims, it would be sufficient if we could simply live up to our current commitments. But unfortunately, we seem unable to live up to these obligations, much less accept new ones.

Perhaps Max Weber's most substantial philosophical contribution is that he made people think seriously about the possibility of "cultural loss." Taylor has certainly learned this lesson well. He confronts the possibility that we may in fact be losing the resources of meaning which allow us to enforce high moral standards. He sees modern morality a bit like a plane running out of gas — we should either lighten the load, or stop to fuel up.

Thus we are faced with a choice between scaling down our moral demands (which we obviously aren't fulfilling well), or else injecting some energy into the practice. It is the latter option which Taylor recommends, and he uses to notion of a moral "source" to explain how

this might be possible.

This idea of a "source", certainly the most ambiguous in the text, is also the most provocative. He uses it to indicate the origin of the emotional charge which distinguishes moral judgement from other evaluations, something which is usually explained away or carefully side-stepped in moral philosophy.

Taylor argues that the redeeming factor in modern discourse is its move towards "epiphanic presentation", which brings us into closer contact with these sources. The modern epiphany moves beyond the strictly referential character of language, but also surpasses the intralinguistic power of the symbol. Positioned "between" words, the force of such presentation rests upon its irreducibility, and the fact that it cannot properly be said to be "mediated" by language.

Oddly enough, Taylor sounds more and more like Kierkegaard as he goes on. Even outside his discussion of grace, there are unmistakable overtones to statements like: "The great epiphanic work can actually put us in contact with the sources it taps. It can realize the contact." (Perhaps a teleological suspension of the linguistic?)

Unfortunately, while Taylor's emphasis on the narrative form serves him well in tracing the origins of modern identity, it becomes a hindrance when he moves into the realm of future possibilities. As he gets closer and closer to affirming what he considers valuable in contemporary thought, the book gets murkier and murkier. The text moves almost linearly from a discussion of philosophy to theology, and finally to poetry. He defends this on the grounds that he is simply tracing a pattern of cultural development.

But the argument doesn't stop there.
continued on page 8

Videos hip- hop

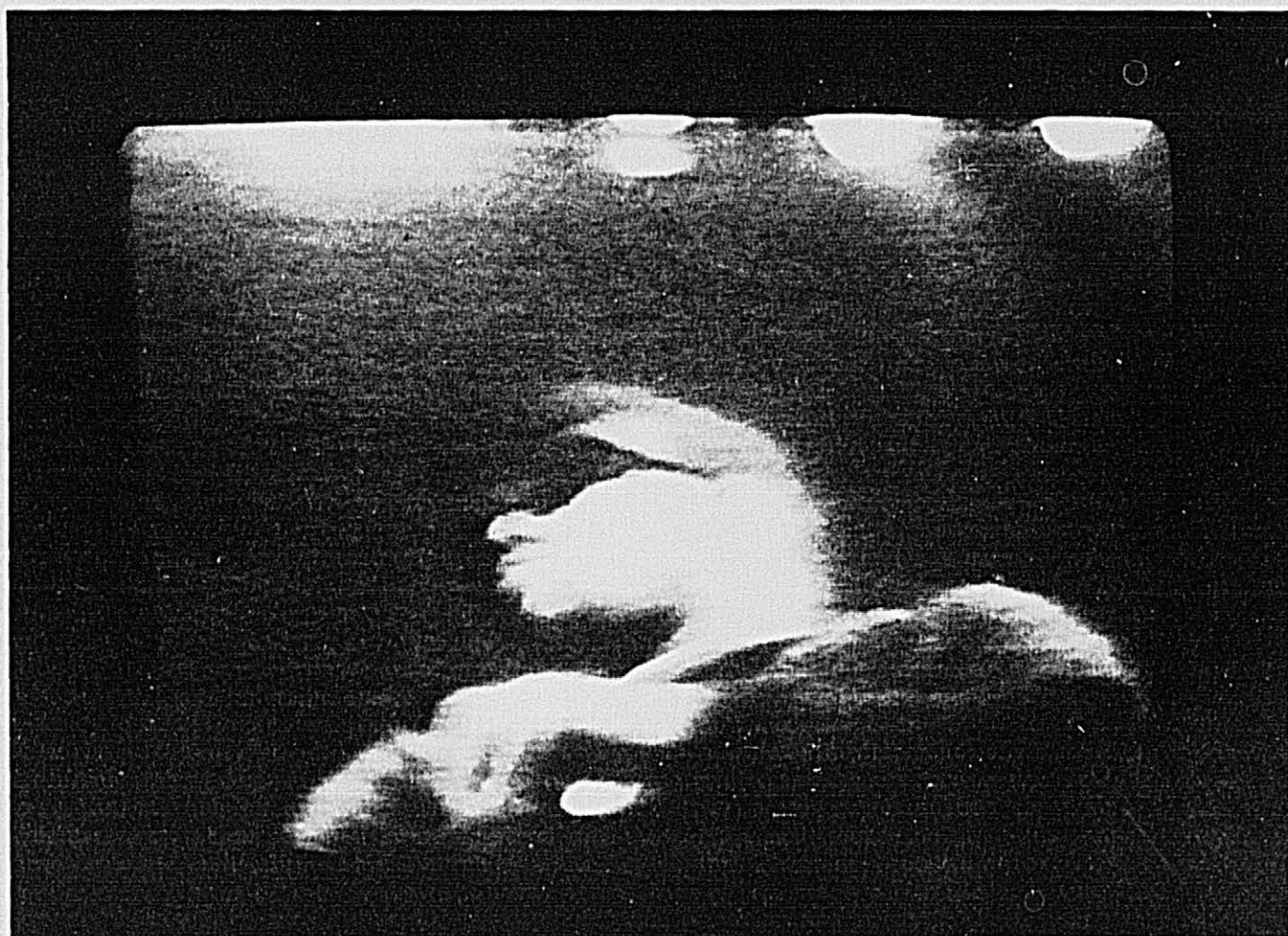
by Maeve Sullivan

The Crossroads begins its three-day festival of music documentaries today, celebrating the history of Black cultural expression in North America. The videos feature such diverse artists as Afrika Bambaata, Wynton Marsalis and Brim, the king of Bronx graffiti art.

The Crossroads is John Sobol's "privately-run cultural centre," a new forum for talent ignored by the mainstream media. In an interview with the *Daily*, Sobol described his most recent project as a "video bonanza", designed to juxtapose hip-hop and jazz.

Although the quality of the films being presented has earned them international acclaim, most are being presented for the first time in Canada. One film, *Beat It — A Hip-Hop History*, has been shown only once, when it won an award at the UCLA film festival for its vivid portrayal of street culture.

Sobol described the other hip-hop film being shown, *Bombin'*, as a "portrait of the will to survive at the very bottom of capitalist society." The film documents the journey of a young artist from his home in the Bronx to Thatcher's Britain. His popularity in the U.K. was immediate. Brits of all classes embraced the hip-hop phenomenon. Oxford scholars had him give art workshops, and frustrated street youth allied themselves with his statements against political and social inequalities. But Americans



still saw Brim as a criminal, and his art as vandalism.

Both *Bombin'* and *Beat It* encourage youth to pursue their goals despite a society which "tells them everything they attempt to do will be beaten down." Both were produced in collaboration with the BBC; the first in 1984, the second in 1986. In spite of the positive British response, American Public Broadcasting and private networks have refused to air the documentaries. Like Brim, these videos received their due only in the U.K.

Five of the nine films being presented this week have been produced by the award-winning New York film-producer Dick Fontaine. Fontaine will be present at The Crossroads for the Thursday night screening.

The Canadian video premiere at the festival will be an unfinished TVO series, *Les Grands Moments Dans L'Histoire*. This audio-visual collage examines events which have shaped specific years in history. Each of the three episodes focuses on a different year: 1916, 1927, and 1935. The three episodes were pilots for a series which never sold because of the immense cost and work involved. Although incomplete, the project won awards in Belgium and Chicago for its originality. Ken Sobol, the author of these episodes and John's father, will also be present for the Thursday screening.

The final premiere at The Crossroads, *Epitaph*, documents the discovery and the renewed production of a jazz piece abandoned by the late composer Charles Mingus. Other films include *Jazz*

Messenger, *Sounds*, *Art Blakey and I Heard it Through The Grapevine*, all of which have been presented at jazz festivals in Montréal and elsewhere. *I Heard it Through The Grapevine* is especially remarkable for its portrayal of author James Baldwin's experience with racial conflicts in the American South in the 50s and 60s.

A crossroad is a place where two roads meet. John Sobol's "space for enterprising artists" is a junction where fringe artists share their work with an interested public. This weekend is a unique opportunity for Montréalers to expose themselves to the value of street culture and the "alternative creative spirit." The Crossroads is located at 1511 St. Jacques St, apt. 202. The festival begins Thursday and continues to Saturday, admission is \$5. For more information, call 933-3598.

Everyone gets a turn to play

by Hessam Kalantar

Students whose musical instruments have been tucked under their beds or into their closets since they came to university may be ripe for McGill's amateur orchestra.

Amateur Instrumentalists of McGill (AIM) is an organization of musicians who are keen to preserve their talent but not interested in/not capable of/haven't the time to play in any of the university orchestras or bands.

Barely a year old, AIM has succeeded in creating an informal setting (no auditions required) for performing music, from classical to rock and pop.

"The nature of the orchestra will

naturally depend on who shows up - but we generally resort to an eclectic mix in the music that we perform," said co-organizer Professor Grosse.

Despite limited funding, AIM has rehearsal space in room C-304 of the music building. It meets there every Tuesday night at 20h.

There are often guest conductors, as well as alumni and members of McGill's non-academic staff.

Musicians are required to read music and provide their own instruments, of course.

But AIM has yet to put on their concert, so wipe the dust off that violin case, and tune up if you want to be a part of it.

For more information call prof. Grosser at 398-6907.



Th

by Egg

Cinematography in Montréal to die see in the films future. The congressional National Film Board the first of its kind.

Because of technology has on media, which have to political manipulation developments in congress may sometime down.

The International Technical Associations (UN) organization focus on the technical innovation and video. It is a scientific association of the world.

This year, up from across Canada the conference. I people from outside allowed to participate.

"It was an attempt more dialogue between the industry and enter into it," said organiser of the conference.

Fifty-four students universities attended the response to excellent.

Increasing sophistication

According to visual media increasingly sophisticated associations and decide which adopted, they raise issues.

Firstly, is the trend toward universal technical standards?

Tir

By Ginger Gil

Our media bombardment of images in magazines of extremely skinny models. Thinness is society as a prerequisite for happiness. See women in the industry 'watch what they eat' of those dieting strictly cosmetic reasons may lead to Bulimia Anorexia Nervosa.

Thinness isn't what's inside that message of Eating Disorder Awareness Week (October 1-7) sponsored by the National Eating Disorder Information Centre. A wide campaign aimed at drawing attention to the relationship between dieting and eating disorders. Patients are asked to stop entirely, or at least

the future of media

ers met last week
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programming and information can be more easily exchanged. The UNIATEC conference discussed 'standardization' in European TV, and its implications for TV in North America.

As television technology advances towards higher resolution the desire for standardization has grown more acute. The European 'PAL' system uses a higher definition resolution and must be transcoded in order to appear on our televisions.

"In film, the standard has always been 24 frames per second. There is nothing like that in video," said Marcel Carrière, congress chairperson.

Conference members supported the shift toward standardization. Many speakers proposed ideas to bring High Definition Television to North America. Europe wants to move towards standardization but maintain their present system.

"This is our goal though we are far from achieving it," said Carrière. "The Japanese have presented a new standard which is not compatible."

"Many people are opposed to this for cultural and commercial reasons. Research is being done and another conference will be held in Geneva in three years to decide this issue."

The standardization of film was also addressed at the conference

With home viewing becoming more sophisticated, many speakers stressed improving the quality of projection in order to make movies competitive.

One idea was to use High Definition Television by taping first on video and transferring this to a film projected onto a large screen.

Canadian speaker Paul Panabaker discussed the IMAX format. These films are recorded in 65 mm film—the standard today is 35mm.

With IMAX, each film frame has 15 perforations in the side—the standard is 4—and is run through the projector horizontally in a "rolling loop" fashion.

This minimizes the distracting "flicker" effect of film, still a quality problem in cinema.

Panabaker pointed out a post-production studio in New York City where video can be given a "filmic" appearance. The process doesn't involve enhancing the video, rather the simulation is achieved by scratching the video to make it flicker.

Currently, IMAX is more of a selective entertainment format, used for special events and world fairs. There are only about 100 theatres in the world set up to project the films—one in the old port of Montréal.

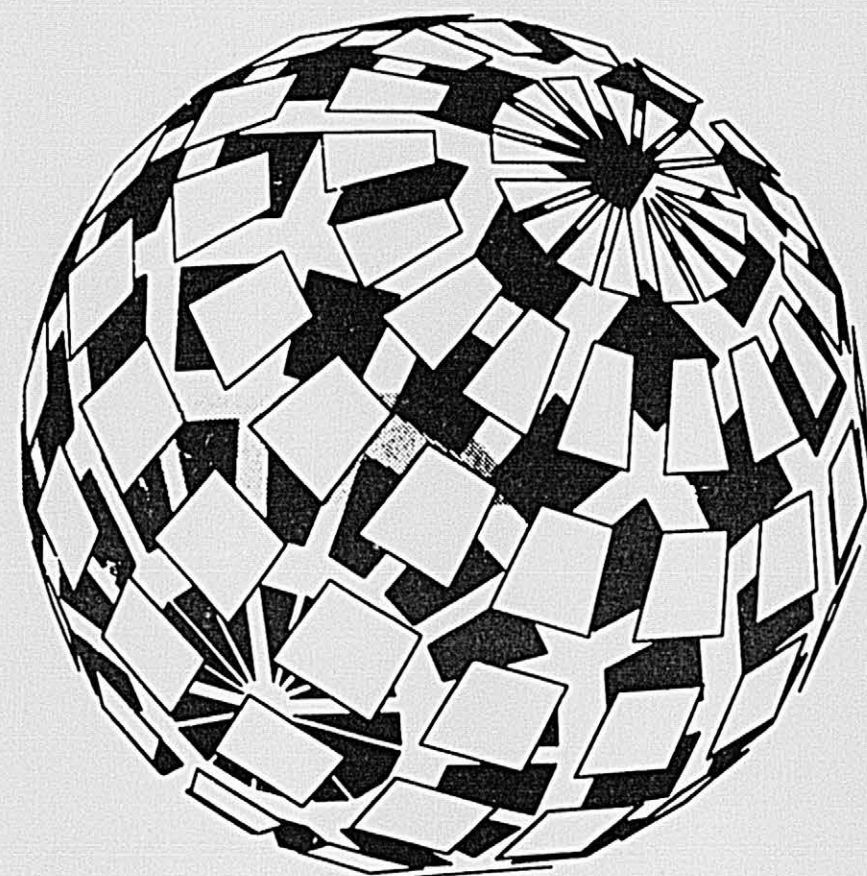
While there are as yet no feature length productions in IMAX, there are many shorter length works which capture the vast potential of the large-screen format.

Congress participants also stressed the growing gap between creators and technicians. New equipment must be designed in a user-friendly fashion so that the process of production is not completely overtaken by engineers and technicians.

According to Carrière, "For a long while in film, everything was mechanical, and techniques were conservative. The mechanical methods were simpler to use and control."

"With the new innovations and sophisticated computer work brought about by engineers, creators are sometimes reluctant to dig in and therefore are left on the sidelines," he said.

An example is the Brain and the Sound Genie, a production system



being developed by the NFB.

The Brain is a robotic motion control system which allows shots to be programmed into the camera, then repeated, staggered, or layered with additional information.

At the moment, there is only one Brain in existence—in Montréal—and it is being used for an animation film.

Once the system is made more portable and can be marketed, it will be useful for complex precision shots, reduced time scale photography, and multiple

exposures of the same film, said the NFB.

The trend toward standardization will entail the resolution of these and other technical difficulties in the near future.

Through such universal high definition television and standardized large-screen IMAX theatre, Marshall McLuhan's envisioned Global Village may not only be realized, but in a more vivid and technically realistic picture than imagined.

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Bulimia is a severe eating disorder of compulsive bingeing and purging; bulimics will induce vomiting or use laxatives to rid themselves of unwanted calories. Anorexia is characterized by an intense fear of weight gain, and the relentless pursuit of thinness through restrictive dieting, often accompanied by obsessive exercise.

Bulimia is found to be most common from the ages of 17 to 25; anorexia is common in people aged 14 to 19. But both may affect a person of any age. Women are the main victims of these disorders, although 5 per cent of those affected are men. An eating disorder affects interpersonal relationships, academic performance and general mental and physical health.

The impact of these eating disorders are psychological and/or physical damage. Bulimia has a variety of

effects on the body: the strong gastric acid from the stomach rots teeth, damages the esophagus and stomach, and causes gums to recede.

The use of laxatives seriously damages scar tissue and other organs. The bodies balance of electrolytes can be upset, leading to fatigue, seizures, muscle cramps, irregular heart beat and other symptoms.

There is no one reason why people become anorexic or bulimic—often, a combination of factors are involved. Many theories have been presented for possible reasons.

Dr. Steinberg, the Director of McGill Counselling Services says, "Women think their sense of worth is in being thin. 'Thin is beautiful'. The underlying reason why they become anorexic or bulimic depends on their individual experiences. Dieting can originally be a way of taking control their life at the outset.

"However, the person eventually

gives up control to the diet and their whole world becomes when they will eat next, what they will eat, and how much. The dieting may be an excuse to mask other personal problems in their lives such as exams or a control for putting their life on hold."

Dorita Shemie of the Anorexia Nervosa and Bulimia Association in Montreal suggests that disorders are a result of a combination of influences—biological, social and psychological.

"There must be fertile land, prepared by these factors, that will then trigger the onset of the disorders," she says. Anorexia and bulimia may be triggered by an inability to cope with stressful situations: puberty, ridicule of overweight, death of a loved one, moving away from home, or exams.

Most bulimics will admit they have a problem and go for profes-

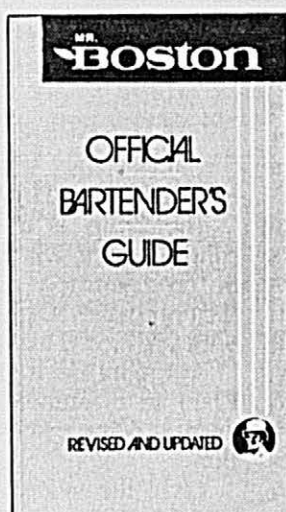
sional help; anoretics rarely admit to a problem and will still feel they are overweight, even if they are severely below normal body weight.

McGill Health Services offers professional counselling services for these disorders. Treatment focuses on a strong nutritional component where the patient is encouraged to get back to normal eating habits of three meals a day. Individual and group therapy sessions are offered.

Carla Rice, Coordinator of the National Eating Disorder Information Centre says, "It is absurd to think the size of someone's body has anything to do with their personality, skills and abilities, or their value as a person...People are much, much more than their external selves." Fearless Friday, then, is a day to dump all diets and eat what you want, sensibly.

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...Ethics and Identity

continued from page 5

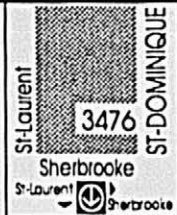
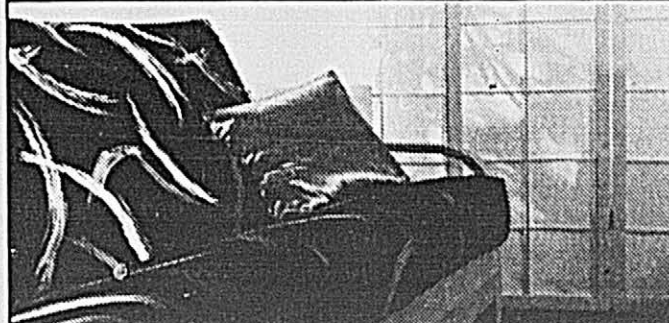
Perhaps the evolution of poetry is simply self-destructive. It can be coherently argued that, having been cut free from normative ties to the sacred, modern art is simply deconstructing itself. Perhaps the epiphany isn't anything new and creative, but the last stand of an art form which is rapidly exhausting the possibilities of its medium. The transparency of epiphanic presentation might just be the next logical step in the self-immolation of language in art.

Whatever the final verdict, it is insufficient to state that this or that is simply happening. One must also argue that the event is meaningful, and that one's interpretation is correct. Although Taylor fortifies his position, he does not seriously entertain any rival interpretations. If epiphanic art can become a motive force in social life by bringing us into contact with moral sources, certainly some examples could be summoned to illustrate the point.

But it is difficult to formulate more than general objections to Taylor's thesis, because (even though he says he is) he never really lays all his cards on the table. He hints throughout that moral sources can best be accounted for within a theistic perspective, but when it comes time to expand on the point, defaults to Dostoevsky. He argues that the framework he lays out stands independently, and that one could supplement it with either secular or religious accounts. But it's fairly obvious you can't. The whole book is like a puzzle with one piece missing—God. Unfortunately, it's very difficult to make out the whole picture without that last piece in place. Furthermore, anyone who feels inclined to accept Taylor's general framework while retaining a secular focus will undoubtedly sense a baited trap.

Where Taylor unquestionably succeeds is in providing a set of terms for discussing the grayer areas of moral experience. In particular, the idea of "personal resonance" from our encounter with moral sources clearly labels a phenomenon which to date has simply remained unspoken (and for the most part carefully avoided).

The style of *Sources* is reminiscent of Hannah Arendt— heavier on insight than argument, and marked by a willingness to discuss "soft" areas usually left untouched. But as is most often the case, the book must be read quite charitably if the important issues Taylor deals with are to become clear.



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Montréal years

by S. Patras

Geometrical expressions and constructions in colour characterise Rita Letendre's paintings. *The Montréal Years* (1953-63), currently on exhibit at the Concordia Art Gallery.

Letendre first received recognition as an artist in the early 1950's, when most women couldn't even exhibit their work. The same decade led to prominence in her home province, Québec, and later established her reputation as one of Canada's senior women artists.

Letendre's paintings explore color and form as expressions of emotion unleashed on canvas.

"At first, I searched for ways to make the paintings more constructive. By nature, I am very energetic," said Letendre from her home in Toronto.

When Letendre first began exhibiting her abstract paintings, Montréal's art milieu consisted mostly of Automatistes (originating from Surrealism) and Plasticiens (plastic arts). Letendre insisted on being different.

"I couldn't stay with whatever everyone else was doing. It wasn't me."

Her work at the beginning of the decade reflects an interest in geometric configurations, though elements of the lyrical movement are also evident. At one point, she did a number of paintings in pastel color.

"The light touch was more constructive. It (the painting) becomes a grid," Letendre said. That is, the colours are contained in rectangles and squares juxtaposed.

Letendre emphasized that elements of the grid appear throughout her paintings.

Her works became more distinctive in the mid 50's, when she started using a spatula to do her painting. Her artwork turned into globs of paint on canvas—a sort of 'structured glob.' Again, these paintings incorporated the elements of a grid. *Mirage*, and *Plans de campagne* are examples of such paintings.

According to Letendre the only connection between these works is that they were completed during the same year. But, her choice of form becomes repetitive at times, creating the illusion that one painting is an extension of another. It seems

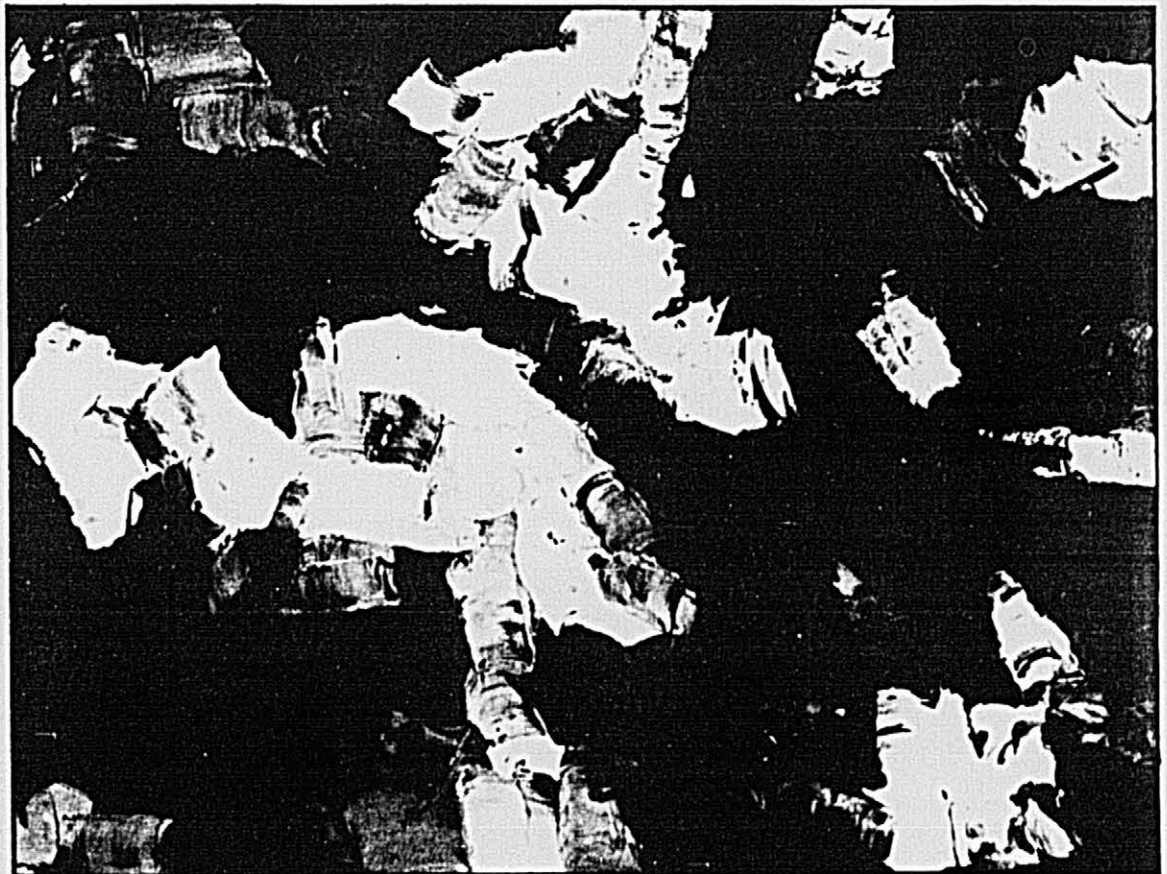
the only things that change are the colours and the canvas size.

Her paintings changed drastically by 1961. They are characterized by more expressive and chaotic images. As emphasized in her painting *Géra* (1963), Letendre's interest shifts to more expansive and less volumetric forms.

"I was obsessed with creating mass confronting itself," she said.

Over the next three years Letendre's paintings maintain the elements of motion and intense color which categorize most of her earlier work.

Letendre's *The Montreal Years*, although not in line with what others were doing, are a reflection of a specific time. The



Rita Letendre's *Plans de campagne* at Concordia Art Gallery.

50's and 60's were a constant period of change in art as well as society. Letendre's art, because it is dynamic, captures the essence of those transitional Montréal years.

Rita Letendre's *The Montreal Experience* is on exhibit at The Concordia Art Gallery, 1455 ouest, boul. de Maisonneuve. The exhibit opened on October 19, and will run until November 18.

Letendre will hold an informal talk at the gallery on November 7 at 2:30. She will discuss what she and other young artists of the 1950's—1960's were searching for at that time.

Pain and alienation

by Jennifer Cressey

Montréal artist Cherry Holmes exposes herself completely in her art. Unfortunately, the effect renders her work so personal that it is unmarketable.

Holmes attributes her rejections from commercial galleries to the dealers' distaste for her full-throated celebrations of human life. "It is difficult to sell emotion—salable art is decorative," she claims.

She believes her work is too strong for the major market, because she is "willing to show that life consists of more than peace and happiness." In her view, darkness, pain, and incongruities "flavour our existence." She is now exhibiting in the hairstyling salon/gallery Antidote, with the appropriately-titled show "Extremes".

A unifying link of painful concentration permeates the gallery space. Plagued by the obligations of modern society, as well as by more literal disease, the people in her works project stress, isolation, and insanity. Triggered by the death of her father, this sombre tone is well-suited to Holmes' slightly expressionistic style.

With this stance, expectations are high for an exhibition of current, powerful works. While this is fulfilled in some ways, Holmes' personal approach keeps the lives of her characters a secret. The audience rarely

feels the motivations of the people within the works. The problem seems to be not that her works are too complex, but rather too concerned with portraying the extreme.

Her subject matters range from the powerful to the trite, as she attempts to capture "the infinite variety of human experience." As a result, the works are sometimes alienating, merely displaying people "living precariously."

The most powerful images in her exhibit are those that are universal, because one is not completely excluded from the image presented. For example, a painting entitled *Christmas Day Truce* ponders the sanity of war. Another, *The Miracle of Modern Medicine*, questions the sensitivity and apparent omniscience of doctors.

In both cases, the topics are comprehensible and intriguing, as opposed to other instances wherein it is difficult to discern what, exactly, Holmes' point is.

In several of her works, it is obvious that the artist has had direct involvement with the subject. In these instances, the intimacy and struggle for understanding is apparent. Through use of strong colours and distortion of the figure, she manages to project definite personalities with passion.

Unfortunately, there are a few disappointments—works that would perhaps sell, but signifi-

cantly mar Holmes' presentation. One particularly glaring example of frivolity is a diptych portrait of Martina Navratilova. Holmes was self-indulgent, catering to her fascination with people who dedicate their lives to excellence in sports. The audience is left with little more than a snapshot. Although a series of works addressing Holmes' intrigue with physical exertion pending failure would be interesting, this context does not seem appropriate for such pursuits.

As "Extremes" stands, most of the works only distance the viewer and galleries alike. Each must be accompanied by a sidebar explaining what one is supposed to discern. While it is obviously not essential for an artist to be commercially successful to portray powerful works, it would help if the viewer were let in a little.

Extremes is presently on display at the Galerie Antidote, 5850 Sherbrooke West.



Cherry Holmes' "Extremes" at Antidote.

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continued from page 1

which includes an animated puppet worker singing a love song to the robot replacing him on the line.

Autoworld closes within six months of its gala opening. In the meantime, the local U-Haul company is running out of trucks because everyone rented is going on a one-way trip.

By the end of the film, Flint is almost dead. The number of rats exceeds the number of humans. It has the highest rate of violent crime in North America. To the fury of city council and returned hometown celebrities, *Money* magazine names Flint the worst place to live in the country.

Half the remaining populace is on social assistance. Meanwhile, Roger Smith votes himself a \$2 million raise and, at the GM Christmas party, gives his annual address—just like the Pope.

Moore finally gets ahold of Smith's lapel at the same party, and makes his request, after a year and a half of trying. Smith says, "I've been to Flint," and

has his security guards shove Moore away.

"And so," Moore says towards the end of the film, "as we came another year nearer the end of the twentieth century, the rich were richer, the poor were poorer, and people everywhere had a lot less lint, thanks to the factories in my home town, Flint."

But that is not the end of the story. One of the last interviews in the movie is Tom Kay, GM lobbyist, who tells Moore, "If you're espousing a philosophy that corporations have some kind of responsibility to their workers and to the communities they come from, well... I don't think that's possible in a free enterprise system."

And that is exactly the point. Even free trade, the latest triumph of the forces of "free enterprise," comes into play, giving the tale a Canadian dimension. Shortly after the film was finished, GM announced that it would save four thousand of the thirty thousand jobs in Flint—by closing its plant in

Scarborough, Ontario.

"This isn't going on just in Flint," Moore emphasized on Sunday. "All over North America, companies are pitting worker against worker with threats of layoffs—especially in the 'international market'—which is always good for the corporation."

Labour, too, is part of the syndrome. Moore compared the UAW to schoolyard kids who hope that "if you give the bully what he wants, he'll leave you alone. But that's not true. The bully just keeps beating you until you stand up to him."

He continued, "Until our society is truly democratized, we shouldn't go around saying we live in a democracy. We'll continue to see this kind of violence everywhere, including in Canada, in Québec, wherever. A change has to happen. And I think the reception we're getting with this film is proof that a lot of people agree with me."

It is hard not to agree with Moore. His method of depicting the crumbling of late-period capitalist society is like an old pal telling anecdotes and jokes. He speaks the ironic language of the street while analyzing complex economic and personal events. That is the secret of the film's magic.

And until things change, Moore will keep working. He thinks making movies is "fun, now that I know what I'm doing."

His future projects include another quest film, though for a less powerful personality—"You know how the Virgin Mary's been appearing all over the globe? We're going to try and meet her. The working title is *The Virgin Tour 89*." He also wants to make a film about Palestine, an issue he thinks the visual media have only "mangled" so far.

If anyone could amble into the occupied territories and chat up a fair, insightful and warm film, Roger And Me suggests it would be Michael Moore. It is perhaps the world's first misanthropic, cynical, revolutionary feel-good movie.

Roger And Me returns to Montréal for a commercial run in December.



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Roommate needed to share nice 4 1/2 - \$218/month. Heat incl., non-smkr - available Nov. 1 call 284-6286 or 485-1264 - ask for Mary Margaret or Karen.

Funky 4 1/2. Plateau, grassy courtyard, storage area, physically challenged accessible, brick/wood interior, Dec. 1, \$550, Nadine, 398-6787 or 286-8019.

Peel & Sherbrooke, 2 1/2 sublet Nov. 1st. Fridge, stove, laundry room. Attractive with excellent location and reasonable rent. 286-1574.

Roommate wanted for beautiful, spacious 2 bedroom apartment on Mountain. Indoor parking available. Non-smokers only. Karen at 286-9289 or Jennifer 288-0733.

Sublet: Spacious 4 1/2, Ridgewood St., Heat, fridge & stove, for January 1, 1990. \$570. 1 month free. Tel: 342-0827.

Room available in large 5 1/2 starting Jan. 1, 2 mins. from McGill (Drocher). Completely furnished, \$295/month, includes heat/hot water. Call Heidi 284-4436.

343 MOVERS

Closed van. Will transport you and/or your goods safely. Long Distance and Local. Cheap Rates. Steve: 340-9470.

Large Econoline Van - for moving local & long distance. Reliable with reasonable rates. Alex, 324-3794.

350 - JOBS

Bartenders - Get yourself a very lucrative part-time job. The Master School of Bartending offers training courses and placement service. 2021 Peel Street (Peel Metro). 849-2828. (Student Discounts).

Part-time and weekend babysitting positions available contact Les Bonnes Domestic Service Agency 485-1379.

352 - HELP WANTED

Invigilation work for grads! Work as an invigilator during the December Exam period! Pay \$22 per session. Eligible are Canadians, Landed immigrants and Visa students with valid

Fortune Graphics & Designs - WANTS YOU -

- Telemarketing to businesses only
- No French necessary
- Flexible Schedule
- Make money in your spare time (base salary plus commission)
- centrally located (corner of Sherbrooke & St. Laurent)

Call Rebeckah NOW at 289-8526

work permits. Application forms available at prof. Lundgren's office, Burnside Hall 412. Deadline: October 31.

Need money? No problem! If you know how, anyone can make serious money easily money easily, quickly. believe it! Get to know how today. Send self-addressed stamped envelope: Kim B. Groupe, P.O. Box 403, Victoria Station, Westmount, H3Z 2V8

WANTED: Extras/actors/models for upcoming projects. \$\$\$ 393-8724

Bakery Salesperson wanted. Full or Part-Time. No experience necessary. Apply in person. Jarred Bakery. 5335A Queen Mary.

354 WORK WANTED

IS IT ALL RUSSIAN TO YOU? We can fix that. We also translaty from Scandinavian languages and German. Technical literary or personal interest. Call 287-9211. You relate it, we translate it. Dirt Cheap!

354 - TYPING SERVICES

Success to all students. Theses, Term papers, Resumes, Translations, Editing, 20 years of experience. 7 days a week. \$1.50 double spaced. IBM. On McGill campus, Peel St., CALL Paulette Vigneault 288-9638.

Term papers, resumes, fast and efficient. 7 days a week Translation, Editing. \$1.50/double spaced. On Campus. Call Roxanne. 288-0016.

One-Day-Service. B Commerce background. Editing if required. Skilled with words. Excellent presentation. Improved mark guaranteed. Electronic Memorywriter. Academic papers, C.V.'s, Theses. 340-9470.

Word processing: Papers, theses, reports & more. Fast, accurate, cheap. Near Vendome Metro; call Eileen until 21h00 at 483-3600.

RESULT RESUMES: 17 year proven job-finder. Quality IBM processing - print, in-depth consulting, free sample. Student papers/applications, orientating: Tutoring, editing, consulting, typing. 488-5694.

Top Quality Wordprocessing and Desktop Publishing. Term papers, etcetera. Convenient and Professional service. 487-5174.

RESUMES by M.B.A.'s Quality service. Satisfaction. See yellow pages ad. Prestige, 939-2200.

Word-processing, Desktop Publishing: Theses, Resumes, Term papers, Form filling, LASER PRINTING. Open 7 days. \$1.50/double spaced. Minutes from campus. Call DOMACE 861-6767.

Word Processing of papers, resumes, cassettes, Fax N.D.G. typing 482-1512.

Bilingual, Professional Word Processing: theses, reports, etc. laser printer \$1.75 dbs. Expert Layout of c.v.'s Milton & University. Business hours. Mrs. C. Frenette Tel: 844-9817.

Word-Processing - Word Perfect - assignments, term papers, theses, resumes - letter quality print \$1.75/page. Pick-up and

delivery available. Alan at 289-9518.

I will gladly & expertly type all academic papers, theses etc. IBM processing & print. 20 years experience. Fluently bilingual. Fast & Accurate. Reasonable prices. Near McGill. 284-9330.

Speedy and accurate word processing, desktop publishing. On campus Drop-off/pick-up available. Ring 488-3749 after 6.

Resumes, Term papers, grammar & spelling checked, bilingual quality wordprocessing - on MacPlus call 4840-5486 daytime. Pick-up & delivery available.

Macintosh word processing - All types of work. Durocher & Sherbrooke) Call Royal: 289-9107 - Eves or w.e.

358 SERVICES OFFERED

Willing females and males needed for student haircuts. Supervised by professionals. Tuesdays, 5p.m. for cuts \$10, \$12 tints only, \$18 perms & highlights. Estetica 2175 Crescent. For appointments 849-9231.

A-1 Essay Help. Professional writer, accredited teacher, Social Sciences Graduate will research and revise your essays, reports and theses. Five years of experience. Tutoring, research, editing. Minutes from Campus. Call James 281-7985.

Masters Student in Counselling Psychology, to complete practicum offers individual counselling. Confidential. No fee. Andrew Livadaras 337-5416.

361 ARTICLES FOR SALE

X-Mas Planeticket to Vancouver for sale. Dec. 23rd to Jan. 7th \$500.00 O.B.O. Call Anita: 284-4987.

Leather Jackets - Removable fur collar \$199 (\$350 value) Sheepskin Jackets \$475 (\$900) Black Airforce jacket \$69.00 EXXA. 550 President Kennedy 843-6248.

EXXA Military Surplus - Wool Socks 2 for \$6, wool gloves \$5.95, wool tuques \$5.95, combat boots \$40.00, wool coats \$19.95 plus. 550 President Kennedy, 843-6248.

Parkas Down - only \$149 a \$350 value - dark green, red, chestnut etc. Men and Women - two tone EXXA military surplus 550 President Kennedy 843-6248.

Down Coats - Long \$149, 3/4 - \$109, Parkas \$149 - Men and Ladies - EXXA down - 550 President Kennedy 843-6248, Metro McGill - best store in town!

Stereo Equipment Technics Dual tape deck/ dolby, High Speed Dub... \$110 Sharp boom box, CD player, dual tape High Speed Dub, radio... \$160. Alan 848-9765.

New Uni-sex leather jacket for sale. Quilted lining: Goos for Autumn and winter. X-Large, Black, Brown & Tan (old look) \$275 neg. Fernando/Elizabeth 721-0815.

Modem, 1200 baud external, Hayes Style. 6 months old. All cables and manual included. \$99 or best offer. Phone 286-0718 and leave message.

Piano, microwave oven & turntable. Reel to Reel tape recorder, Table & chairs, bookcases, beige couch, dressers, IKEA desk, dishes, music books, etc. 342-0827.

367 CARS FOR SALE

1985 Mazda GLC, Sedan, Burgandy, 55 000km, excellent condition, \$5 000. 731-2441.

372 LOST & FOUND

LOST: Gold 1986 school ring somewhere in Arts-Leacock building or outside between Leacock and the Union. If found please contact Brenda at 933-1064.

Lost: Prescription Ray-Bans, not aviators, but square caravans. I'm one sad kid, help me out, no questions asked, and you will be rewarded - 284-6457.

Found: a pair of glasses outside Morrice Hall. Call Sandy 342-0031.

Lost: Pair of Gold-framed Christianne Yves prescription Glasses. It's not easy being Blind! \$25 Reward. Lost last Thursday. Please call Jonathan at 284-4201, 405 McConnell Hall.

374 - PERSONALS

Pondering the meaning of life? Does your cat seem to hate you? Can't find Arts W25? Call McGill Nightline, 7 days a week, 398-6246.

Frosty says...

"Well, their testing an AIDS vaccine now (don't hold your breath) but in the meanwhile it's still best to use spermicidal condoms."



Cuba Anyone? Planning trip for two weeks, Departures 21 or 24 December/89. Airfare, hotel & taxes included for only \$639. Limited seats. Call Lauren/Tracy immediately 748-5941.

McGill Student, gay, average height and build, very cheerful, seeks a sensitive other. Box 484, Place du parc, Mil., H2W 2P1.

Warm, good looking male, 30, enjoys dining, music, film, country walks. Would desire meeting an interesting female of warmth and character. Box 4253, NDG, H3Z 3B6.

AIDS ACTION WEEK is looking for volunteers for everything imaginable. Come help us design posters, tell us which speakers you'd like to hear, paint our banner. If you have a few hours or more now or during the week (November 27 to December 1) contact Jo-Anne at 848-0764 or Jeanne 875-1640 for details.

Miss Kitty Litter, You are so lame. You are probably ugly even though i have never seen you. - Paris V.

Engineering Halloween pubnite! Friday, in Union Ballroom. Biggest light/sound show ever! Wear a costume, save \$1.00. Prizes for best costume. Happy Hour 8:30 - 9:30.

Worship the lord with gladness come before him with joyful songs. Psalms 100:2. Friday, Nov. 3, 7:30 worship service at Presbyterian College's Chapel (3495 University) Sponsored by McGill

Christian Fellowship.

383 LESSONS OFFERED

Exchange English for French or Spanish practice at La Langathèque. The Language Exchange Network. Cheap - Efficient & Fun. 597-0680.

385 NOTICES

Gays and Lesbians of McGill Peer Counselling. Call 398-6822 or drop by union 417, MTW 7 - 10 p.m.

Lesbian/Gay studies group meets Thursdays, discussion group meets Fridays, both at Yellow Door (3625 Aylmer) 17h00. Info 597-0363 (Bill).

Amateur Instrumentalists of McGill. Rehearsals every Tuesday, 8 p.m. to 10 p.m., Strathcona Music Bldg., Rm. C304. No auditions necessary (no current music majors please) Info: Pat Kerridge 398-4548.

Females wanted between ages of 18 - 35 not taking oral contraceptives, to participate in study on cognitive functioning and the menstrual cycle. Involves two one hour sessions and the taking of a blood sample. Will pay \$15. Call Diana - 322-4738.

FIESTA IS COMING!!! A celebration of multiculturalism, from Oct. 30 - Nov. 3 all at McGill International Food Fair (Mon - Thurs.) in the Ballroom, Caravan (Nov. 1 - 3) in room 107-9, speakers (Oct. 30 - 31) in Rm. 107-8 ... Plus Bagdad Café, El Norte special presentations in FDA Mon. and Friday, a Fiesta party in Ger's ... A Fashion Show ... Don't miss it!

St. Martha's meets every Sunday in the basement of 3521 University (above Milton), 10:30 a.m. Everyone welcome! 398-4104, Rev. Roberta Clare, Presbyterian-United Church Chaplain.

Getting Married? McGill Chaplaincy service offers a marriage preparation course. Free to members of the McGill Community. To register call: 398-4104.

Today at 2 p.m., Don't miss the First City Players Improv Comedy in the Alley ... yes, of Comedy Nest Famel Brought to you by the Programming Network (Alternative Programming).

ATTENTION
LARGE quantities of Hotel Furniture consisting of beds, dressers, desks, lamps, carpets, etc. at Bargain Prices. Ask For Issie, Leaco Furniture Ltd. 100 Peel (corner Wellington).
932-9111

EVERY

THURSDAY

McGill Student Night!!

WEEKLY SPECIALS

MONDAY: Draft Night

TUESDAY: Ladies Night

(1/2 price for ladies)

THURSDAY: Shooter Night

Valid Only On Thurs.

1469 Crescent

(cr. DeMaisonneuve)

2 for 1

upon presentation of this coupon

buy one drink & get 2nd one free.

LATIN AMERICAN AWARENESS GROUP PRESENTS

Mr. Luis Argueta Antillon

Rector of the El Salvador National University

Friday, October 27, 3:45 p.m.

Macdonald Engineering Building

Room G-10

Thursday, October 26

Centre for East Asian Studies: Film, No More Hiroshima!, Lea 232, 17h30-21h. Followed by discussion, Mr. Murata, survivor of Hiroshima.
McGill Coalition Against Sexual Assault: Meeting, Arts 136, 17h. All welcome.
WUSC: A sale of Third World crafts, Union 107-8, 11h-16h.

TheatreSports: In the Alley, 22h, free.
Walk Sale: Waksale network leaves McLennan Lobby Monday through Thursday, 23h.

Friends of First Nations: Meeting, Lea 721, 16h30.

Department of French Language and Literature: Jean Cocteau Centennial Symposium, Peterson Hall, 3460 McTavish, 9h to 17h. Free.

At Concordia: Professor Norman Finkelstein speaks on The Infada, Present Status and Future Prospects, 1455 de Maisonneuve, 22h30.

Lesbian Studies Coalition of Concordia: lecture, Perspectives on Black Lesbian/Women's Studies, 2170 Bishop, 20h30. Free.

Friday, October 27

WUSC: A sale of Third World crafts, Union 107-8, 11h-16h.

Black Student Network: Party, B-09/10, 21h, the best funk, hip-hop, house and reggae. \$5.
Caribbean Students' Society: General Meeting (and games evening, Union B09/10, 18h30. 848-9382 for info.

Saturday, October 28

Artists for Peace and Justice: Columbia Lives! Poetry, dance, music, peinture en direct. Foulaines Electriques, 12h-19h.

IT'S THE CAMPUS CAMPAIGN SKI SALE.

Sunday, October 29, 1989
from 10:00 a.m. until 3:00 p.m.
Samuel Grover Auditorium
5480 Westbury Avenue

All proceeds go to the 1989 Combined Jewish Appeal. For more information, contact Corrie Sirota-Frankel at 735-3541 local 3376 (CJA) or 845-9171 (Hillel).

The Campus Campaign is maintained under the direction of B'nai Brith Hillel and Combined Jewish Appeal. B'nai Brith Hillel is a constituent agency of Allied Jewish Community Services and funded by Combined Jewish Appeal.



Arts & Science Students

Interested in the Health Care Field

Come to our information session and learn about your options to study nursing at the Baccalaureate or Master's Degree level.

Time: Wed., Nov. 1, 1989, 7:00 p.m. - 9:00 p.m.

Place: Staff Lounge, Room 227, Wilson Hall, 3506 University St. (cr. Milton)

*Come hear what students and graduates have to say
... Nursing may not be what you think!*

Writing Workshops

Tuesday October 31, 12:00 - 1:00 p.m.
Room 203, Education Building, 3700
McTavish

or

Tuesday November 7, 3:00 - 4:00 p.m.
Room 211A, Education Building, 3700
McTavish
(Repeat of Oct. 31)

CONTENT: Strategies to help you:

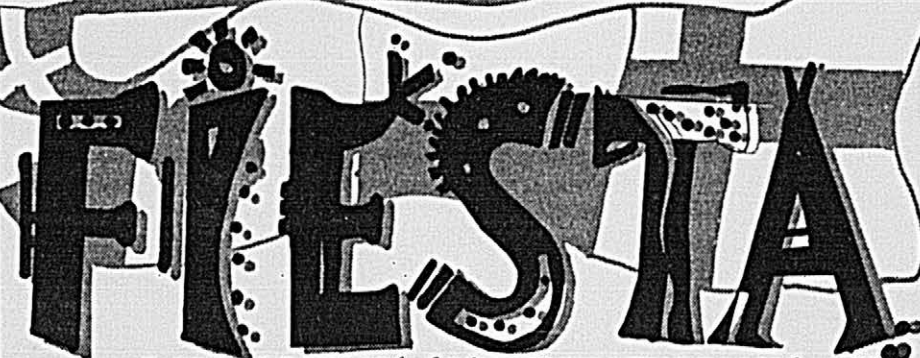
1. Generate ideas
2. Focus your topic
3. Organize your ideas

**Free for all McGill Students.
No pre-registration required.**

Sponsored by the Dean of Students and the McGill Alma Mater Fund, and the Reading Efficiency Program.

The Chinese, Pakistan, Caribbean, Arab, Lebanese, South-East Asian, Ismaili, Armenian, India-Canada, Central American Group, Hellenic, Korean, Vietnamese, SALSA, South African Committee, Hillel, Irish, Scandinavian, Black Network
STUDENT GROUPS,

NETWORK & PRESENT



A CELEBRATION of MULTICULTURALISM
week of
OCT 30th to NOV 3rd

EVENTS SCHEDULE

	OCT 30	OCT 31	NOV 1	NOV 2	NOV 3	NOV 4
D	Union Bldg., Rm 107/108		Union Bldg., Rm 107/108			
A	Speaker Series 11-4		Caravan 11-4		INT'L LUNCH- FIESTA SPECIAL IN UNION CAFETERIA	
Y	Food Fair & Displays	Union Bldg (11-2)				
N	"Bagdad Café" FDA Auditorium 8 p.m. \$2.00	A Fashion Fiesta Union Bldg 8 p.m. \$4.00 Tickets at Sadies		International Smorgasbord & Cultural Show Union Bldg \$7.00 6:30 p.m. Tickets at Sadies	"El Norte" FDA Auditorium 6:30 p.m. FREE "Lawrence of Arabia" LEA 132 8 p.m. FIESTA PARTY GERTS--All night! Benefit to Missing Children's Network \$1.00 Donation	Namibia Benefit Live Music in THE ALLEY 8 p.m.
I						
G						
H						
T						



ANDRÉS



Molson
Export



AXCESS

Sound ad Vice

NOTICE

On Wednesday, November 8 at 6:00 p.m. in Room 102 of 3674 Peel St. **The Judicial Board** will hear an application by Mr. Lee Iverson to invalidate a motion by S.S.M.U. Council of May 20, 1989, regarding the Athletics Complex Referendum of march 1989.

All parties interested in intervening are advised to consult the Rules practice of Judicial Board and documents relevant to this particular appeal. All of which are available at S.S.M.U. front desk.

David Rose
Chairman of
Judicial Board